

NEXT WEEK: "WHAT HAPPENED" AT THE ADELPHI; "SUMURUN" AT KEITH

PHILADELPHIA TAKES A LOOK AT THE HEIGHTS OF THE PHOTOPLAY ART

The Dramatic Season, Abdicating to King Movie, Gives Us "Cabiria" and "The Birth of Nation" to Compare

By the DRAMATIC EDITOR

BETWEEN hot weather, failures and the theatrical manager's new-found caution the movies seem to have a monopoly of the new season.

All the same, this plethora of movies has its decided advantages. It makes for comparisons. A wide-awake person can get a sort of notion of where the art is going.

Comparison of "Cabiria" and the Griffith piece are a little difficult; the period and spirit are so different.

Old as "Cabiria" is, it excels "The Birth of a Nation" on a number of technical points, notably the lighting.

On another technical point—and just as vital a one—"Cabiria" is inferior. It is not a good photoplay from the point of view of action.

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MAX REINHARDT'S WIZARDRY RETURNS



The beautiful procession scene of "Sumurun," as Gertrude Hoffman will present the famous pantomime at Keith's next week.

PHILADELPHIA, and all America with her, got too short a glimpse of Max Reinhardt's mastery stagecraft, when Winthrop Ames brought the pantomime, "Sumurun," to America for a limited tour three years back.

"The Two Virtues," by Alfred Sutro, and "The Prince Chap," by Edward Peick, the drama is viewed by the audience has frequently produced an atmosphere identical to the best work of the playwright.

movement. The absence hitherto of scenery and curtain has to a degree hampered the work of production, and the setting of scenes in full view of the audience has frequently produced an atmosphere identical to the best work of the playwright.

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There are two things to be said about "Sumurun" as a guide to prospective playgoers. One is on the scenic side. There we shall see no finicky, extravagant, befrilled, "elaborate production."

who produced "Sumurun" for Miss Reinhardt, has this to say about it: "Reinhardt conceived the idea of producing in his theatre a play without words, because he wished acting pure and simple to have full sway—to provide a wider field for the artist's personality."

The Philadelphia committee of the Woman's Suffrage party of Pennsylvania will occupy boxes in the Grand on Monday night when "War Brides" will be presented.

Monday will mark another anniversary in the history of the William Penn Theatre, under the able direction of William W. Miller.

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THEATRICAL BAEDEKER

ADDELPHI—(Beginning Thursday) "What Happened," with Alma Belwin, W. L. D. Maine and Frank Woods. The first production of a play by Guy F. Bragdon is said to indulge in some novel twists of dramaturgy, such as beginning with shooting and ending thereon an edifice of comedy.

CONTINUING VAUDEVILLE LYRIC—"The Princess Pat," with Eleanor Painter and Alexander Clark. A musical comedy by Victor Herbert, with a characteristic and effective score.

RETURNING PEOPLE—"Happy Helms," with Ben Holmes, Leona Fox, Emily Curtis, Pauline Crell, Oscar Nye, L. H. Weirich and John L. Park. A musical comedy built around the American adventures of a wooden-shoed German immigrant boy.

KNICKERBOCKER—"Within the Law," with Eva Marsh, Richard La Salle and the Knickerbocker Players. The first stock production of Bayard Veiller's exciting melodrama of the shop girl who turns crook after a false conviction for theft.

WALNUT—"The Sign of the Cross," with Richard Buhler and the Walnut Players. The hero of "Ben-Hur" in another play of Christian martyrdom. Second week of the local run.

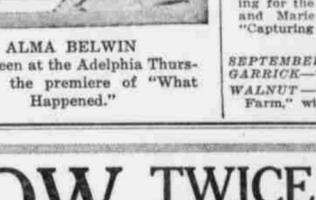
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ALMA BELWIN To be seen at the Adelphi Thursday in the premiere of "What Happened."

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